

No. 32. "Acis Changed into a Stream by Galatea." By Jules Desbois.

CATALOGUE
OF THE
PRIVATE COLLECTION
OF THE LATE
WILLIAM SCHAUS
COMPRISING
MASTERPIECES
BY
FAMOUS PAINTERS
AND
AN EXTRAORDINARY CARVED IVORY CASKET

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MRS. WILHELMINA KENNARD AND L. LAFLIN KELLOGG, ESQ., EXECUTORS

ON FRIDAY EVENING, FEBRUARY 28TH

AT CHICKERING HALL

FIFTH AVE. AND EIGHTEENTH ST.

BEGINNING PROMPTLY AT EIGHT-THIRTY O'CLOCK

ON FREE VIEW FROM FEBRUARY 22ND (WASHINGTON'S BIRTHDAY) UNTIL
DATE OF SALE, INCLUSIVE

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

THOMAS E. KIRBY
AUCTIONEER

THE AMERICAN ART ASSOCIATION
MANAGERS

NEW YORK
1896

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THE WILLIAM SCHAUS COLLECTION
SALE AT CHICKERING HALL

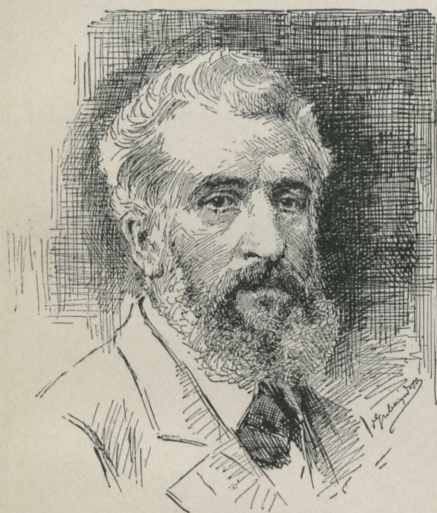
FRIDAY EVENING, FEBRUARY 28TH

BEGINNING PROMPTLY AT 8.30 O'CLOCK

CATALOGUE

ROUSSEAU

(THÉODORE)



Born in Paris, 1812. First exhibited in Salon, 1826. Originally studied figure painting, but turned for the subjects of his choice to nature. His youth was one of study and care. It was he who became the actual founder of the immortal artistic colony at and around Barbizon, on the outskirts of the forest of Fontainebleau. Here he and Millet were companions, and here he found the inspiration for his grandest productions. He was medalled at the Salon of 1834, 1849, 1855, was made a member of Legion of Honor in 1852, and died in a mental apathy just as he had received his Grand Medal of Honor in 1867.

1 — *Bank of a Stream.*

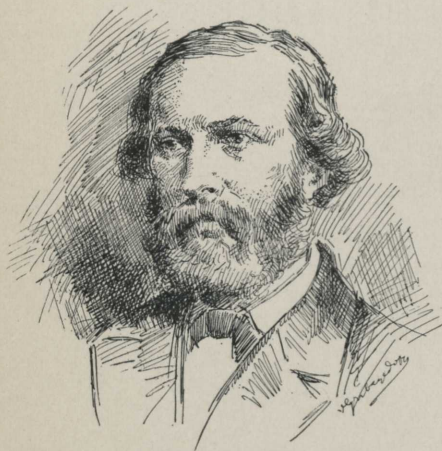
A sepia drawing of a river bank, with trees, under an effect of sunset. Firmly drawn, and simply and broadly massed, with a careful attention to the larger details. It is evidently a drawing from nature, made with a view to development into a picture, and, like all these preliminary studies of the artist, executed with conscientious exactitude.

Signed at the left.

Height, 8 inches ; length, 11 inches.

FRÈRE

(PIERRE ÉDOUARD)



It was left for a pupil of Delaroche and a student schooled in the classicism of the period over which Delaroche ruled, to create an art in which every convention of classicism was reversed and a new world of subjects opened up for the painter. Rustic childhood, the babyhood of the farm, the fields, and the village provided Frère with the material upon which to found his enduring fame, and the amiable and gentle spirit in which he bent himself to his task is reflected in the *naïve* charm of the productions of his long and industrious life. Frère was born at Paris in 1819. At about the time when the naturalistic movement was sending the men of 1830 to Barbizon, he found his settlement in the little town of Ecouen, north of Paris but a few miles, where he was destined to found a school known throughout the world of art, and of art collectorship. He was the pioneer painter at Ecouen, but did not long remain solitary there. Other artists followed him, and pupils gathered about him, just as the colony formed itself at Barbizon around

Rousseau and Millet. The charm of his subjects gained for him an early popularity which was materially advanced by the extensive publication of engravings from his pictures. He came out at the Salon of 1843, but had produced pictures of fine quality as early as 1835. In 1850 he received his first medal, and in 1855 the Legion of Honor. The enthusiastic championship of John Ruskin opened the rich market of England for his works. He was an early favorite in America. In Germany he was received with open arms, and so strong was his hold upon that nation that when the Prussians plundered Ecouen, his house and studio were held inviolate by them. His death in 1886 was made an occasion of general mourning among his *confrères*, and the eulogy at his bier, pronounced by Bouguereau, was one of the most noble tributes ever paid by an artist to the memory of a friend and colleague.

2 — *Cutting the Loaf.*

A bright and characteristic drawing in colored crayons. In a kitchen, two little children watch, with hungry interest, the movements of an elder brother who is cutting into a loaf of bread. The subject is thoroughly in the vein of the artist's most popular works, and is of a more cheerful key than his pictures in oil.

Signed at the left, and dated 1885.

Height, 13¾ inches ; width, 11½ inches.

LEFÉBVRE

(JULES)



The winner of the *Prix de Rome* in 1861 was a young man, a pupil of Cogniet, born at Tournan in 1834, named Lefebvre. His picture betrayed in him a scientific study of form and a classical bent of feeling, and experience has only confirmed this original impression. In 1865 he received his first medal in the Salon ; and it was followed by others until, in 1870, he was admitted into the Legion of Honor, for his masterpiece "Truth," which is now in the Luxembourg collection. To the classical and allegorical subjects toward which he naturally leaned, Lefebvre added also a number of portraits of the first distinction, to which he lent, in the arrangement and delineation of his sitters, much of the highly pictorial quality of his imaginative compositions. He occasionally painted *genre* as well, and in it, as in all else, conveyed the refinement and purity of his style. One of his strongest points is his wonderful command of anatomy, of which he has made an exhaustive study, and his figures are held up to students as models, not only of superficial execution, but of organic accuracy and power. To such an extent does he carry his correctness of drawing and his firmness of modelling that it has been well said of him that any of his nymphs or goddesses could be produced in sculpture without a departure from his lines. To the Grand Medal of Honor which he received in 1886, M. Lefebvre added a Grand Prize at the last Paris Exposition. He has been an Officer of the Legion of Honor since 1878.

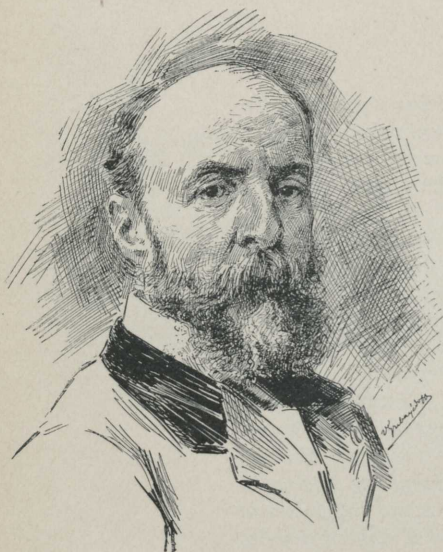
3 — *Italian Beauty, with Fan.*

A strongly executed type of a seductive Italian lady of the higher class, who coquettishly manipulates a red fan, over whose edge appears her beautiful, archly smiling face, crowned with a yellow headdress. Fine in color, and of much animation and vivacity of expression, it is an unusually excellent example of the artist.

Signed at the upper right, and dated 1886. Height, 15 inches ; Width, 10 inches.

FROMENTIN

(EUGÈNE)



Born at La Rochelle, 1820. Pupil of Cabat. Medals, 1849, 1857, 1859, 1867. Member of the Legion of Honor, 1869. Died 1876, in Paris. Diploma to the memory of deceased artists, *Exposition Universelle*, 1878. He was as brilliant a writer as a painter. His picturesque works on Arabian life are accepted as standards, and his volume on the old masters of Holland and Belgium is an authority in criticism. He also wrote a romance, and many stories and essays. One of the most cultivated and high-minded men of his time, he performed his double labors of the brush and pen with a singularly happy reciprocity of feeling, and his death, in 1876, left in the front rank of French art a vacancy which has never been filled. Followers and imitators he has had many, but among them no successor to him has arisen. "No artist has better rendered the true Orient in its distinction of color than Eugène Fromentin. He was not satisfied with studying Africa in the products of his predecessors. He had seen it with eyes of his own, and estimated it with his personal thoughts, as a poet with melting heart, an observer with delicate fidelity. In this delightful artist the painter's talent was enhanced by very decided literary aptitude, and thus in his works he not only paints Africa, he narrates it."

4 — *The Falconer.*

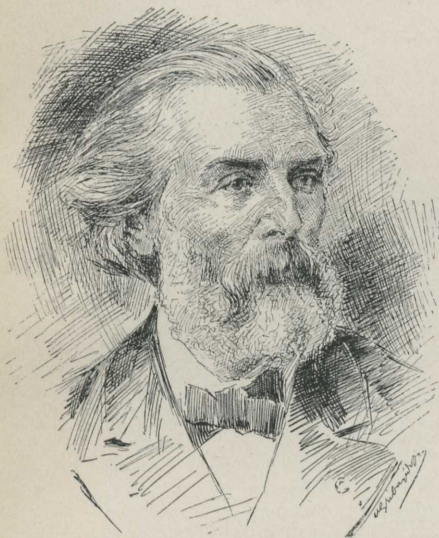
A study of an Arab falconer, mounted and riding swiftly, who is just casting off a hawk. This figure, with variations, appears in several of Fromentin's most important works, but in none of them is it executed with more care, greater force of characterization, or finer harmony of color.

Signed at the left.

Height, 13 inches ; width, 9½ inches.

DUPRÉ

(JULES)



Born at Nantes, 1812. Learned to paint on porcelain. Studied from nature and the old masters in the Louvre. Exhibited in Salon, 1821, and won the favor of the Duke of Orleans. First Salon medal, 1833. Legion of Honor, 1849. Officer of Legion, 1870. Died near Paris, 1889. "Jules Dupré had hired, at four hundred francs a year, a working-room in the Abbey of Saint-Pierre, in the midst of the forest of Fontainebleau. He came but rarely to Paris, and then on his friends' affairs rather than on his own. It was he who forced Rousseau on the merchants. It was he, too, who peddled the despised works of Millet among a few collectors of his acquaintance, and who divined Troyon and protected him. He always fled the great city; he regained the solitude of the fields, which had become a necessity. Only the country could restore him the serenity of his thoughts. He returned untiringly to l'Isle-Adam, the region of his early infancy, where he recaptured the enthusiasms of youth. These lovely banks of the Oise have

always attracted the painters. Théodore Rousseau long lived beside Dupré at l'Isle-Adam. Daubigny was not far away at Auvers. Corot gave his kindly smile and his cheerful song, from time to time, to Dupré, whom he finally termed the Beethoven of landscape. And truly, if the canvases of Corot recalled the adagios of Mozart, the energetic and often terrible subjects of Dupré produced the effect of the symphonies of the immortal Beethoven. Like him, the great landscape painter has invented a new sonorous quality, and has thrown aside the old methods to arrive at the maximum of intensity in his art. The clouds swept by tempests career over the works of Dupré with the vehemence which Beethoven employed when he let loose his orchestra. The landscape artist has constructed on the grand scale, like the musician, in the same rank of ideas, and with the same impetuosity in going to work. The characteristic mark of the productions of Dupré is power arrived at its highest expression. No master has more energetically rendered the rumbling, threatening voices of nature, its overwhelming effects, before which we collect ourselves, humbled and pensive, as we plunge our thoughts in a symphony of Beethoven."

5 — *Sunset.*

The foreground is occupied by the marshy bank of a stream, and in the water at the right a boat is moored to the shore. The rich color notes of sunset pervade the landscape, and the picture is remarkable especially for the subtlety with which the artist has rendered the lovely, tender tones of the season and hour. A work of the utmost interest and of capital importance.

Signed at the right.

Length, 10½ inches; height, 8½ inches.

ROUSSEAU

(THÉODORE)



The career of Rousseau was analogous to that of Millet in its protracted and painful struggle. Born at Paris in 1812, poor, sensitive, and of the highest nervous organization, the young artist began with the exhibition of the Salon of 1826 his long life of original effort beset by trouble and despair. He was from the first a naturalist, and suffered repeated rejection, and even insult, at the hands of Salon juries, controlled by disciples of the classical school, to which his art was a perpetual challenge and defiance. He was one of the first men of his time to settle the now famous artistic colony at Barbizon, and with Corot, Daubigny, Diaz, and Dupré, stands as an associate founder of the modern school of French landscape painting. His art was an art of deep feeling, and more than any of his colleagues did he possess the power of lending to landscape a strong dramatic quality. In effects of atmosphere and light he excelled, and as a colorist he stood supreme. Rousseau and Millet were neighbors at Barbizon and close friends, and when poverty pressed the latter hardest, it is recorded of the former that he found out of his own need something to spare for his less fortunate associate. His death occurred in 1867. A pupil of Lethière and Rémond, Rousseau really, however, owed his artistic development to his study of nature. He received his first third-class medal at the Salon of 1834, medals of the first class in 1849 and 1855, and a Medal of Honor the year of his death. He was made a member of the Legion of Honor in 1852. In 1867, his failure to secure an Officership of the Legion, which was largely due to intrigue on the part of his enemies, proved a severe blow to him, and undoubtedly bore a share in accelerating the advent of the malady which carried him off.

6 — *Landscape Study in Brown.*

One of those simple and powerful effects in the production of which the master stood alone. Although entitled a "study," it is really a complete and beautiful picture, pervaded by the finest strain of that poetry of nature which Rousseau had at his command.

Signed at the left.

Height, 6½ inches ; Length, 9 inches.

DAUBIGNY

(CHARLES F.)



Art was an inheritance to Daubigny. Born in Paris in 1817, he came of a family of painters, and all his surroundings were artistic. His father, his uncle, and his aunt were laborers at the easel, and the boy absorbed his first lessons with his childish breath. He became a pupil of his father, and after a visit to Italy and some time spent in the studio of Delaroche, he turned to that universal fount of inspiration, Nature, and found in her the secret of his future greatness. His earlier figure pictures and portraits, which are excessively rare, show him, like Corot, to have been a painter of sound and well-trained ability in this branch ; but it was to landscape that inclination and sympathy directed him early and there held him fast. His means were narrow, and he subsisted by designing, by copying pictures and drawing on wood for the engravers, devoting all his leisure to painting. He came out at the Salon of 1838, and, after a struggle of ten years, found prosperity and fame. In 1848 he won a second-class medal ; in 1853 one of the first class.

The seal was set upon his reputation when the Emperor, in 1852, purchased his picture of "The Harvest" for the Tuileries, following it, in 1853, with the purchase of another for St. Cloud. In 1859 he was invested with the Legion of Honor, and in 1875 was made an Officer of the Order. He died in 1878, after having shared with the master painters of Barbizon the glory of regenerating his national art, and left a legacy of masterpieces to the world. Daubigny was essentially a painter. Light, air, and color were the keynote of his art. He went to Nature as a perpetual devotee, and his most successful works were those which he painted from his studio boat, floating on the placid waters of the Seine and the Oise. In the special class of subjects to which he inclined he was without a rival, and his influence on the art of the century, like that of his great colleagues, cannot be overestimated. He was an etcher of much spirit and skill, and aided largely in the revival of that art. Of all the painters in the immortal group to which he belonged he was perhaps the nearest to Corot, not only in artistic sympathy, but in an almost brotherly tenderness of personal affection.

7 — *Landscape, with Stork.*

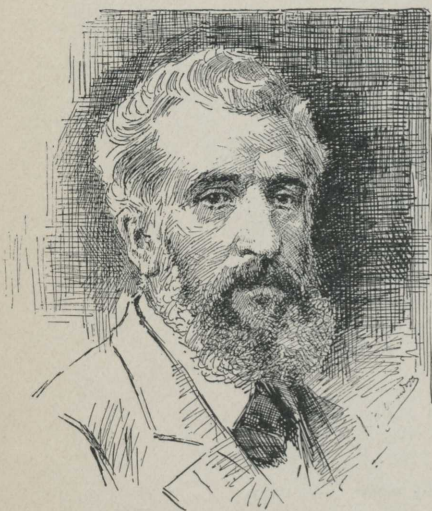
One of the finest efforts of the master, in a field peculiarly his own. Beyond a pool of water or a stream which occupies the foreground a mass of trees in full midsummer verdure is banked against the sky. The picture is one of those masterly harmonies in green in which the artist delighted, and is carried to the full force of his palette.

Signed at the left, and dated 1864.

Length, 17 inches ; height, 9½ inches.

ROUSSEAU

(THÉODORE)



Pierre Étienne Théodore Rousseau was born in Paris, 1812, the son of a tailor. First exhibited in Salon, 1826. Originally studied figure painting, but turned for the subjects of his choice to nature. His youth was one of study and care, and his maturity one of trouble through the mental affliction of his wife, whose insanity eventually affected his own brain. For the purpose of secluding his wife in her periods of aberration, he sought a retreat sufficiently near Paris for his own needs, and yet far enough away to remove her from its turmoil. So he became the actual founder of the immortal artistic colony at and around Barbizon, on the outskirts of the forest of Fontainebleau. Here he and Millet were companions, and here he found the inspiration for his grandest productions. He was medalled at the Salon of 1834, 1849, 1855, was made a Member of Legion of Honor in 1852, and died in a mental apathy just as he had received his Grand Medal of Honor in 1867. Some of his finest works were retained by him throughout his life, and became known only upon the sale of his effects after his decease.

8 — *Landscape.*

A Fontainebleau hillside, crowned with shrubbery, the foreground showing rich green turf broken by outcroppings of rock. The color scheme is of much ripeness, strength, and harmony, the season being that of midsummer, on a bright day. The artist's power of creating a subject out of the simplest material, by sheer force of feeling for nature, could not be better illustrated. The picture exhibits one of the most unostentatious phases of not intrinsically picturesque landscape, idealized into poetic quality by sympathetic accuracy of observation and skill of treatment.

Signed at the left.

Height, 15 inches ; length, 24 inches.

MEISSONIER

(JEAN LOUIS ERNEST)



Born at Lyons, 1815. Pupil of Léon Cogniet. First became known as an illustrator of books. Medals, 1840, 1841, 1843, 1848, 1855, 1867, 1878. Chevalier of the Legion of Honor, 1846. Officer of the same, 1856. Commander, 1867. Grand Officer, 1878. Member of the Institute, 1861. Member Munich Academy, 1867. Royal Academy, London. He died in Paris in 1891, and was buried with the greatest public honors ever shown to a French artist. "The day when Meissonier sets the signature at the bottom of the finished task he is satisfied that he has poured his talent completely into his picture. If he deceives himself, it is in good faith, and not by any debauchery of that professional conscience which is preserved by this seventy-year-old artist; you could not get from him at any price a work which he does not himself judge to be carried out to its full intensity. More times than one has he destroyed with slashes of his knife some picture of immense pecuniary value because he has condemned it as unworthy of his great reputation.

Jealous to preserve his grand situation intact in the present, M. Meissonier is equally careful of his renown before posterity. Finding his works dispersed in the galleries of the four quarters of the globe, he has deemed that he might properly select two of his pictures to bequeath to the Louvre. He has several times been offered three hundred thousand francs for two of the panels which figured in the exhibition to whose memory this work is devoted; but 'The Etcher' as well as 'The Man at the Window' will only leave the studio of the artist to pass one day to the Louvre. Never has painter penetrated further into nature than M. Meissonier has done in these two pictures, which he justly considers as the highest expression of his art. The moneyless youth from Lyons, the pupil of Léon Cogniet, was destined to become one of the greatest artists of the century."

9 — *The Halberdier.*

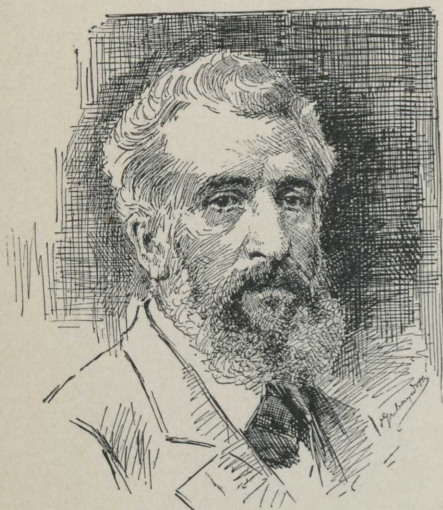
One of the characteristic and exquisitely executed small single-figure works by which the master was most widely known. The soldier is in half armor, in a costume of about the late period of Henry IV. or the early period of Louis XIII. He stands erect, in the barrack room, supporting his halberd. Against the wall behind him rests the staff of a standard. The characterization is striking, the type of the man excellently realized, and the color scheme strong. Of its class the picture is a superior example.

Signed at the left, and dated 1876.

Width, 7 inches; height, 10 inches.

ROUSSEAU

(THÉODORE)



Born at Paris, 1812. Pupil of Lethière. Showed himself a naturalist from the first, and for thirteen years was excluded from the Salon by an Academic jury. First exhibited in 1834. Medals, 1834, 1849, 1855. Chevalier of the Legion of Honor, 1852. One of the eight Grand Medals of Honor (*Exposition Universelle*), Paris, 1867. Died, 1867. Diploma to the Memory of Deceased Artists, 1878.

"See, neighbor," said Jules Dupré, as he entered the residence of the baritone Baroilhet, of the French opera, "I am going to offer you a good bargain. I have a masterpiece to dispose of."

"A masterpiece?" repeated the famous singer; "and who has executed the masterpiece?"

"Théodore Rousseau."

"Yes? He is a man of talent—plenty of talent," said Baroilhet; "but money is scarce."

"You can pay in two installments," insinuated Dupré; "two hundred and fifty francs a month."

"Where is your masterpiece?" demanded Baroilhet.

Jules Dupré leaned out of a window and made signs to a porter, in waiting at the door, to come upstairs. "Look here!" he said to his friend.

This baritone, Baroilhet, then at the height of his fame, was a man of taste—one of the first who comprehended the important advance of landscape painting in 1830. He uttered a cry of surprise and enthusiasm, for it was really a *chef-d'œuvre* which Jules Dupré was offering him for five hundred francs. It was "*Le Glorie*" (now in the W. T. Walters Collection, Baltimore), one of Rousseau's most celebrated canvases, which is worth now at least one hundred thousand francs. Since morning, Jules Dupré had carried the canvas up and down through Paris without being able to find a niche for it. He was unwilling to go home unsuccessful, for he had surely vowed to Rousseau that he would sell it. Now it was done. Baroilhet counted out the complete sum with a sigh, saying:

"Paintings will be my ruin in the end."

Twenty years afterwards, when Baroilhet sold his collection, "*Le Glorie*" reached the price of seventeen thousand francs.

10 — *Glow after Sundown.*

A stream occupies the foreground, and upon its farther bank trees are silhouetted in verdurous masses against a sky just tinted by the warm color of the afterglow. The tone of the picture is of a deep harmoniousness, and the effect rendered with great power and masterly simplicity of execution.

Signed at the left.

Height, 10 inches; length, 13 inches.

COROT

(J. B. C.)



Jean Baptiste Camille Corot was born in Paris, 1796, the son of a prosperous tradesman. Pupil of Michallon and Victor Bertin, and travelled in Italy in 1826. Travelled much in France, painting from nature and creating a style out of his experiments. Although at first neglected by the public, his patrimonial fortune enabled him to live comfortably and paint to suit himself. He received medals, 1833, 1848, 1855, 1867; was given the Legion of Honor in 1846, and became an Officer in 1867. He died in Paris in 1875. The influence of Corot on the art of our time cannot be overestimated. He lifted landscape painting into the realm of idyllic poetry, just as Rousseau gave it a tragic and Diaz a romantic significance. Each man painted according to his feelings. The spirit of the south which burned in Diaz, the melancholy of an unhappy life which darkened Rousseau, was replaced in Corot by a genial gayety of temperament which reflects itself in his works. He was one of the earliest of the men of 1830 to receive public recognition, and when success did come to him it atoned for the neglect of the past. "It is always the country feeling which this enchanter seems to apply to his canvas, whatever the aspect; he makes the cloth swim with the rosy fumes of morning, or he sprinkles his embroidery with the humidity of coming night; the reeds waved by the breeze seem to stir on the face of the limpid pools, and the boughs of the trees follow with new-born impulse the vagaries of the air current. Corot was the excelling interpreter of serenity of nature."

11 — *Landscape, with Cattle.*

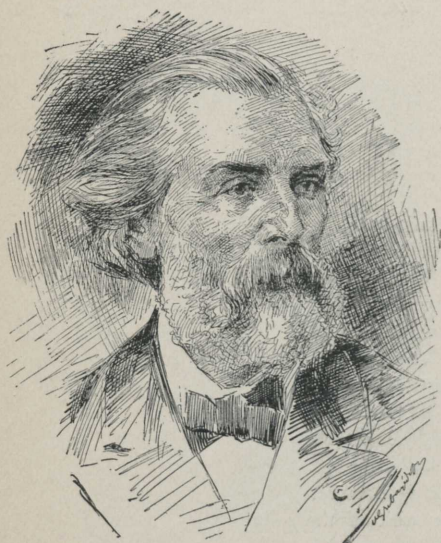
A noble example of the master in his best period and mood. At the left is the outskirt of a grove, under whose trees cattle are grazing. The season is midsummer and the trees in full foliage. The color is strong but quiet, a harmony of greens; the tone subdued and tender, and the handling powerful and free.

Signed at the right.

Length, 19 $\frac{3}{4}$ inches; height, 16 $\frac{3}{4}$ inches.

DUPRÉ

(JULES)



When Jules Dupré passed away in the early winter of 1889, the last of a generation of artistic Titans was laid to rest after labors whose results will be imperishable in the art of the world. Born at Nantes in 1812, Dupré was one of the mighty little legion that redeemed French art from the lifelessness of classicism and made it human and supreme. He was born to a heritage of poverty, and learned his first lessons in the humble porcelain factory of his father; but nature provided him with a school to whose lessons his genius was actively alive. The influence of his early studies prolonged itself into his remotest age. He was always the student of nature, who carried his book and his palette into the fields and forests, and who taught himself to walk with art and literature side by side. In 1831 Dupré contrived to find his way before the public as a painter. On capital earned by painting china and clock-faces, he found his way to Paris, where the great dead spoke to him at the Louvre out of the canvases of Hobbema, of Ruysdael, and Con-

stable. In the Salon of 1831 he showed five landscapes, so full of nature, so strong in style and direct in expression, that they commanded immediate attention. Fortune was more kind to him than she commonly is to genius. The Duke of Orleans, the greatest art connoisseur of the day, found him out, and so he was successfully launched. Patronage grew. He was not only able to aid himself, but he was happy in the ability to reach out his hand to his brother geniuses. Rousseau owed him much. Millet was sustained by his zealous friendship. It was as if the noble heart of the nature he loved had entered into the man. Throughout his long life, the same great and unselfish spirit added to his honors. In 1833 he received his first Salon medal. In 1849 he was received into the Legion of Honor, and in 1870 elected an Officer. At the International Exposition of 1867 he achieved a triumph with twelve masterpieces. One by one he saw his comrades of the days of struggle drop away from him. At last, in his cottage at l'Isle-Adam, he remained alone in a vigorous and healthy age, with his books, his pictures, and the memories which he unboomed to the frequent guest of the newer generation in art, who always found a welcome at his board.

12 — *The Willow Bank.*

A rich and luxuriant late summer landscape, intersected by a brook which extends in perspective towards the horizon. The little stream is shaded by willow trees, beyond which, in the middle ground at the right, appears a portion of the buildings of a farm. The color scheme is harmoniously powerful and the technique shows the master at his best. In every sense a work of the loftiest quality and the finest choice.

Signed at the left.

Length, 28½ inches; height, 23 inches.

CAZIN

(JEAN-CHARLES)



Born at Samer, Pas-de-Calais. Was one of the pupils of that remarkable master, Lecoq de Boisbaudran, whose name has been assured of immortality, not through his own pictures, but through the genius of the scholars to whom he gave their development. De Boisbaudran was one of those rarely gifted men whose intelligence and sympathy penetrated the souls of his followers, analyzing their sentiments and natural inclinations in art and propagating them as the gardener does a flower, with tender and loving skill. From the studio of this master of masters young Cazin won his first honors in 1876 with his "Dock-Yard," following it in 1877 with "The Flight into Egypt," which confirmed his title to respectful recognition. He was in those days a painter of history, sacred and profane, and of *genre*, and as such he won his first-class medal in 1880, and in 1882 his ribbon of the Legion of Honor. Into the landscape art of France, fallen into a stagnated imitative mannerism based on the master-manners of Corot, Rousseau, Dupré, and Diaz, he has blown a breath of new and healthy life. Like his great predecessors, he is a naturalist, and like them he sees nature with the eye of a poet, made keen and lucid by the stimulus of inspiration, and harmonic with the echoing chords of a sympathetic soul.

13 — *The Flight into Egypt.*

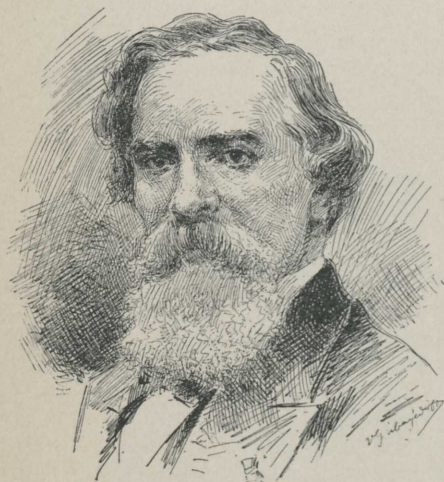
The walled court-yard of a farm-house is illuminated by the beams of a new moon in a clear sky. At the right, by an open gate in the wall, Joseph leads an ass upon which Mary is mounted, bearing the Christ-child in her arms. A golden aureole encircles the heads of the group, which appears to diffuse a mysterious, warm radiance, in contrast with the light of the cool moonbeams. The picture belongs to the best period of the artist, before he had devoted himself entirely to landscape, and is a conspicuous and famous exposition of his powers, possessing all his subtle command of the effects of night, his feeling for the picturesque in composition, and the added interest of the sacred subject, treated upon an original and individual basis.

Signed at the left.

Height, 34 $\frac{1}{2}$ inches ; length, 48 inches.

DIAZ DE LA PEÑA

(NARCISSE VIRGILE)



Born at Bordeaux, August 21, 1808. His parents were banished from Spain on account of political troubles, and at ten years of age Diaz was left an orphan in a strange country. At fifteen years of age he was apprenticed to a maker of porcelain, where his talent first displayed itself. He quarrelled with and left his master, and subsequently spent several years in most bitter poverty. After his ability as a most wonderful colorist was recognized, Diaz painted and sold many pictures, working even too constantly, as if endeavoring by the accumulation of a vast fortune to avenge the poverty of his youth. Medals, 1844, 1846, 1848. Legion of Honor, 1851. Died, from the bite of a viper, November 18, 1876. Diploma to the Memory of Deceased Artists (*Exposition Universelle*), 1878. "In the group of painters beyond the average, Diaz de la Peña was the great artist of the fantastical. Anything served him as a pretext for bringing to light his marvellous aptitude as a colorist. He had not the science of Rousseau nor the poesy of Corot, still less the severe grandeur of Dupré. He rendered the enchantments of the landscape flooded with sunshine or the forest plunged in luminous twilight, with beams filtering through the thick leafage; he dazzled the eye with all the seductions of a grand colorist; by these obvious qualities, which affect even the uninitiated spectator, he got closer to the latter than any other landscapists of his time."

14 — *Sunset.*

Beyond a marshy foreground, the landscape, in fine, dignified masses, extends itself against a sky burning with the tints of the sunset. Deep in tone and powerful in color, the picture has that resonant harmony which is characteristic of the artist when he is most profoundly impressed by his subject, and gains force of hand from his personal sensations. No example of Diaz could, possibly, exhibit him with greater justice to his genius.

Signed at the left, and dated 1871.

Length, 40 $\frac{3}{8}$ inches; height, 30 $\frac{3}{4}$ inches.

COROT

(J. B. C.)



“An artist's character is always reflected in his works. That which transpires through the keynote of inimitable skill is the tenderness of the man to whatever touches his soul. We live with the painter in his scenery : we breathe his poetry, gentle and simple as the song of the people. We rejoice in the enchantment he feels, and which fills his whole work with the happy temperament of the painter, happy to be alive and to smell the field-scents that seem to envelop the landscape and possess all who contemplate his canvas. Only the art which evokes such sensations is the great art : the rest is but cleverness and legerdemain. When a man does not himself think—when he does not put his whole soul in the panel he paints—when we cannot read through his work the bottom of his soul, he may produce paintings, but art—never ! When Corot died, his friend and his equal, Jules Dupré, uttered these simple words, which formed the best funeral oration, for they comprise the whole existence of Corot : ‘It will be hard to fill the place of the painter ; it will be impossible to fill the place of the man.’”

15 — *Landscape, with Goats.*

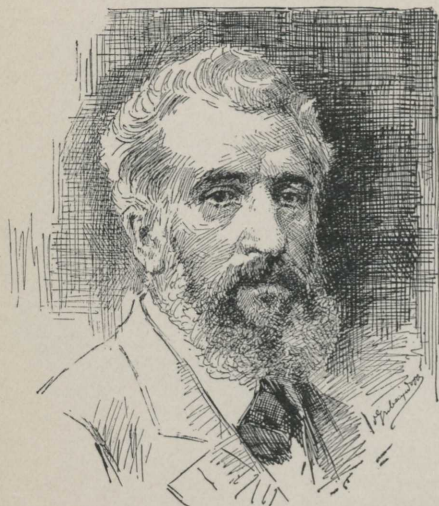
At the right is a hillock with large trees. Goats graze in the foreground, and in the middle plane is the figure of a woman. This picture is a typical Corot of the first order, treated with all his refined tenderness, but of great force of color and subtlety of feeling.

Signed at the left.

Length, $31\frac{3}{4}$ inches ; height, 25 inches.

ROUSSEAU

(THÉODORE)



"In that group of landscape painters of foremost rank whose destiny was to restore modern art in France to the magnificent position of Ruysdaël and Hobbema, Théodore Rousseau is unquestionably the one who has gone farthest into the secret of nature. To be just, Jules Dupré had pointed him the way ; but, when once launched, Rousseau had separated from his comrade to pursue his own destinies. Among the great French landscape painters who have not only guided the national art back again to nature, but whose influence was to be so important over the foreign schools, Théodore Rousseau occupies the highest place, because he is the most perfect master. The grand aspects of landscape and its tenderness are equally familiar to him. He renders with the same mastery the smile of creation and its terrors, the broad, open plain and the mysterious forest, the limpid, sunbright sky or the heaping of the clouds put to flight by storms, the terrible aspects of landscape or those replete with grace. He has understood all, rendered all with equal genius. The great contemporary painters have each a particular stamp, Corot painting the grace, Millet the hidden voice, Jules Dupré the majestic strength ; Théodore Rousseau has been by turns as much a poet as Corot, as melancholy as Millet, as awful as Dupré ; he is the most complete, for he embraces landscape art absolutely."

16 — *Edge of the Woods.*

A grand landscape, of the artist's best period, with, at the right, one of the noble oak trees he so loved to paint. The bright sky is fleeced with clouds, and the effect is that of a brilliant, cool autumnal day, rendered with the full strength of the palette.

Signed at the left.

Length, 44½ inches ; height, 30½ inches.

DAUBIGNY

(CHARLES F.)



Born in Paris, 1817. Became a pupil of Edmé François; also studied under Delaroche and in Italy. Exhibited at Salon, 1838. Medals, 1848, 1853, 1855, 1857, 1859, 1869. Legion of Honor, 1859; Officer, 1874. Distinguished also as an etcher. Died in Paris, 1878. "Success did not come without struggles to Daubigny. He conquered it slowly in the succession of picture exhibitions; he had his ups and downs; he was energetically contested, and the masterpieces of this master artist seemed to some people only sketches. The public characterized as 'unfinished' this free and astonishing mastery of execution so long misunderstood. Daubigny let them talk, and pursued his way steadily. Was he not the supreme master of his theory? And by what authority, save that of the endless artistic routine, can an artist be directed to continue his labor when he believes that he has carried it to the pitch desired? Why force a painter to finish his canvas more highly when he has judged it to embody his final expression? It is fundamentally

stupid to class works of art as sketches and pictures. There are good things and bad things. Every time that the critic tries to go further than this radical classification in judging a work by a great man, he runs the risk of a mistake. His pictures followed each other accordingly at the Salon, and for a long time he accompanied them by etchings; for Daubigny loved this branch of engraving, which in every age has been the passion of genuine artists. It was only towards 1860 that Daubigny, after twenty years of labor, arrived at his complete renown; then he took definitive rank among the greatest landscape painters of his time."

17 — *Coucher de Soleil.*

At the margin of a pool, at the right, in the foreground, some peasant women are finishing their task of washing the household linen. On the farther margin of the pool, towards the left, a group of trees overshadows the water. The sky reveals the dying color notes of late sunset. The landscape is intensely rich with the verdure of spring. One of the most forcible and beautifully expressive pictures of the master, and of his best period.

Signed at the left, and dated 1869.

Height, 14 ½ inches; length, 26 inches.

TROYON

(CONSTANTINE)



Born at Sèvres, 1810. His parents wished him to be a painter of porcelain, but, after a time spent in the manufactory at Sèvres, he studied under Riocreux, and became a painter of landscapes and animals. Medals, Paris, 1838, 1840, 1846, 1848, 1855. Legion of Honor, 1849. Member of the Amsterdam Academy. Died, 1865. Diploma to the Memory of Deceased Artists (*Exposition Universelle*), 1878. "Counted in this admirable group of painters, which throws such lustre on French art, are men of foremost rank in every style. Historical painters, character painters, landscape painters, imaginative painters, men of phantasy and men of mind, technists of the palette and single-hearted observers of nature—all these men form in their assemblage a kind of quintessence of the art-spirit of France. In these rapid sketches the reader has successively seen what kind of second and third rate professors have secured in the eye of history the glory of attending to the early lispsings of our heroes. The latter, without exception, formed themselves by the

direct contact of nature, not till after having shaken off the influences which weighed upon their unfortunate youth. I have named, one by one, the subalterns charged with the primary artistic education of these painters, all destined to show the mark of genius in one kind or another. The first instructor of Troyon was named Riocreux, a feeble light, like all those pretenders who thought they could subdue to their own glimmer the great stars which were rising over French art. Like Jules Dupré, the grand animal painter Troyon passed his first youth in a porcelain factory; like that fine landscapist, he played the prelude to his glory with just the kind of work which contradicts grand art by its timorous industry. The superb executant of innumerable masterpieces grew pale over his dishes until the day when he divined his real mission and took his flight."

18 — *Le Retour à la Ferme.*

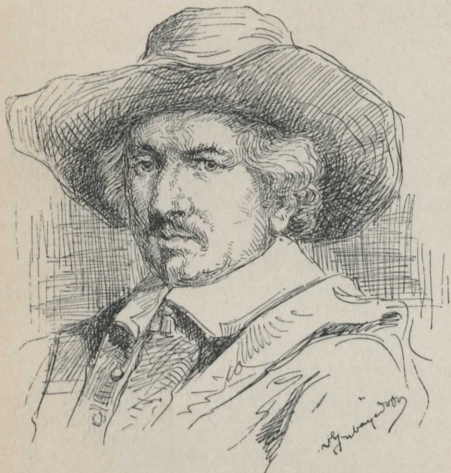
A picture of the most commanding importance, to which the master produced nothing superior of its character. The centre of the composition is occupied by a white cow, which moves majestically along a cattle path into the foreground. At the right is a red cow, following; at the left a couple of sheep browse on the grass by the roadside, under a thicket in which appear some close-cropped willow trees. Meadowlands terminated by the trees bordering a brook constitute the background. The execution of this masterpiece is of the most magnificent style. The cattle are drawn and painted with massive power, and the color scheme is of the most forcible and resonant harmoniousness. The picture is evidently of the master's supremest period.

Signed at the left.

Height, 51¼ inches; width, 39½ inches.

VAN GOYEN

(JAN)



A native of Leyden. Born in 1596. Jan Van Goyen studied under several masters, among them Schilperoot, John Nicolai, and Esias Van der Velde, no trace of any of whom appears in his original works. His style was entirely individual, in handling and in color, and his landscapes with figures, and his river views, are among the most valuable painted records which have come down to us of the Holland of his time. He painted in a simple scheme of color, comprised of browns and grays, mellowed with yellow, and in the field he chose for himself occupied a unique place. His good examples are very rare and highly valued. Van Goyen died in 1656.

19 — *Skating: Winter Scene in Holland.*

37-5a

A work of admirable quality, full of character and the suggestion of the season. A frozen river is enlivened in the foreground by many animated figures, the houses of a town showing in the middle ground. This picture was one of the later acquisitions of Mr. Schaus, after his retirement from business. It was purchased by him for his private collection on the occasion of his last visit to Holland.

Signed at the left, and dated 1643.

Length, 14 inches; height, 12 $\frac{3}{8}$ inches.

CUYP

(ALBERT)



Albert Cuyp is better known as a painter of landscape and cattle, but his versatile genius rendered him also, as a painter of portraits, one of the most eminent men of his time. He was the son of Jacob Gerritze Cuyp, an artist of considerable merit. Was born at Dort in 1606, and learned to paint as a pupil of his father. He soon, however, broke away from the paternal studio, and made nature his school, and almost before he had reached manhood was a far finer painter than his father. He possessed a most sensitive appreciation of warm and mellow color, and in his golden tones approached closest to Rembrandt of any of the Dutch artists. His style of execution was equally original, and he belongs in the first rank of the painters of the great school of Holland. Portraits by him are excessively rare. He died at Dort in 1667.

20 — *Portrait of an Old Lady.*

The bust-length portrait of an aged gentlewoman in dark attire and with a ruff at her throat. Extremely strong and closely studied in characterization, and of a fine, sober scheme of color and careful finish of execution. A thoroughly representative and exceptionally fine work.

Width, $21\frac{1}{2}$ inches ; height, $25\frac{3}{4}$ inches.

JANSSENS

(CORNELIS)



Cornelis Janssens was born at Amsterdam in 1590. There is no particular record of his early studies, but in 1618 he was in England, as court painter to James I. He appears to have been highly successful there, and among the historical portraits remaining of him are the fine ones of the Princess Elizabeth, afterwards Queen of Bohemia ; Sir George Villiers, the father of the Duke of Buckingham ; the King himself, and his sons, Princes Henry and Charles, the latter afterwards Charles I. He returned to Holland when the troubled times of Charles's reign came to a head, and died there in 1655. Among his sitters was John Milton, and his portrait of the bard is the accepted authority as a likeness. Though he had not the freedom of hand and the grace of Van Dyck, yet in other respects he was deemed his equal, and in finishing his superior.

21 — *Portrait of a Man.*

The bust-length portrait of a man dressed in black. His right hand rests on his breast, and in his left he holds a glove. Very simple but complete in handling, sober in color, and strong in characterization.

Signed at the left.

Height, $32\frac{1}{2}$ inches ; width, $27\frac{1}{2}$ inches.

RUYSDAEL

(JACOB)



Jacob Ruysdael, called Van to indicate the place of his birth, was born at Haarlem. The date of his birth is disputed, Hobbes placing it at 1636, and other authorities at 1625. He was educated for a physician, and took his degree, but devoted himself to the practice of art instead of medicine. He seems to have had no special master, but to have been advised by Nicholas Berghem. His pictures represent two distinctive phases of Dutch scenery : the low-lands and coasts around Haarlem, and the wilder and more elevated scenery of the Rhine country, in Drenthe. In the rendition of the sappy, green vegetation, the gray and humid skies, and the simple and sturdy landscape and buildings of his native country he has never been surpassed. He was essentially a landscape and marine painter. The figures in his pictures were generally supplied by his friends Van Ostade, Adrian Van der Velde, Philip Wouvermans, and Lingelbach. He died in 1681.

22 — *Marine View.*

This superb picture, originally called "The Squall," was a purchase of Mr. Schaus upon his last visit to Holland, two years previous to his death. At the right is a jetty of timbers, with a beacon on its outer extremity. An angry sea breaks on a stony shore across the foreground. On the tumultuous waters are fishing boats and luggers, making all sail for port in a flurry of terror, and in the background at the left a great old warship rides at her anchors in scornful defiance of the storm-swollen sky and the brawling and bullying billows. The color is of the finest harmony of grays and greens of which Ruysdael was so fond, and the execution of capital character and masterly force.

Signed on the right.

Length, 39 $\frac{1}{2}$ inches ; height, 33 inches.

HALS

(FRANS)



Born at Mechlin, in 1584. Frans Hals was a pupil in painting of Karel van Mander. As a portrait painter he had no superior but Van Dyck. But he was also a genre painter of the foremost eminence, seeking or finding his subjects in nature, while Van Dyck, when he departed from portraiture, did so in favor of scriptural compositions. The color of Hals is always chaste and clear, and his execution vigorous. No man of his time possessed as keen an eye for character. He was of a merry nature, and the tendency of his spirit is reflected in his genre subjects, which are drawn from the familiar life in which it was his pleasure to associate in his hours of relaxation. He died in 1666.

23 — *The Fisherwoman.*

This masterpiece was purchased by Mr. Schaus from the May collection. It represents, at half length, the figure of a fisherwoman, with a kit of fresh herring on her knees, one of which she offers for sale. The background is the seaward side of a dyke, with patches of sand-grass and a windy sky in which some gulls are flying. The good-humored and merry expression of the woman is admirably rendered, and the execution is in the master's most vigorous and dashing style. The painting of the landscape is as fine and masterful as that of the figure.

Signed with initial H.

Height, $34\frac{1}{4}$ inches ; width, $25\frac{1}{2}$ inches.

RUBENS

(PETER PAUL)



The most magnificent figure in the art of the seventeenth century is that of Peter Paul Rubens, born at Siegen, Westphalia, in 1577. He studied under several masters, and in Italy, but credit for his art rests with himself. He created a unique style and an epoch in Flemish art, and founded a school, traces of which remain in some of the modern schools of art. All Europe fêted him. He was as much courtier as painter, travelled and lived like a prince, and was the friend, adviser, and diplomatic agent of kings. Yet he found time to paint numberless pictures, historical, religious, decorative; portraits, animals, landscapes; to make architectural designs, plan public pageants, and even design gorgeous pleasure barges for his royal and princely paintings. He was the most sumptuous colorist and dashing technician of his century. The number of his works is estimated at upwards of three thousand. He died at Antwerp in 1640.

422-62

24 — *Portrait of the Artist's First Wife, Isabella Brant.*

This picture is one of Mr. Schaus's later purchases, and comes from the famous Crabbe collection. The figure is shown at half length, in the size of life. She wears a black velvet dress, padded and embroidered, with an open corsage-front of white satin, richly embroidered with gold. At her neck is a starched and embroidered collar of the Elizabethan type, and on her head a coronet of silver filigree, elaborately wrought. In her right hand, which rests upon her waist, she holds one end of a chaplet of pearls, with which the other hand toys at her side. She wears a massive golden chain at her waist, chain bracelets of gold, and pearl earrings, and her figure is posed against a background of crimson tapestry. The piquant and roguish face is the same as is seen in the portrait group of Rubens and his first wife at the Munich Pinakothek. The execution is of a masterly finish, and the preservation perfect.

Width, 29 inches; height, 40½ inches.

REMBRANDT

(VAN RYN)



Born at Leyden, 1607. The son of a miller. Studied under obscure Dutch masters. Created for himself an immortal place in the history of art. Spent most of his life in Holland, although he made brief visits to Italy and Flanders. The story of his life and death have furnished material for whole libraries of publications. As etcher and painter he holds a unique place in history. After a life of many vicissitudes and triumphs, he died in Amsterdam in 1669. His works constitute the chief treasures of the Dutch museums and collections, and he is represented in all the notable galleries of Europe as the head and type of the great art of his country at its ripest period.

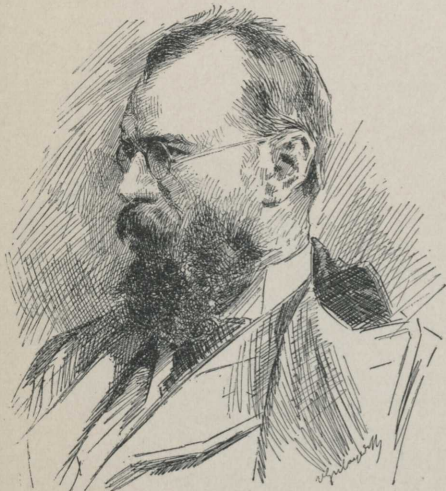
25 — *Portrait of an Admiral.*

This is the great Rembrandt of the Crabbe collection, at the sale of which Mr. Schaus secured it. It is one of the finest examples of the master in portraiture which is in the United States. Unfortunately, the identity of the sitter is not precisely known, but European experts are inclined to consider it a portrait of the great Dutch fighting admiral Van Tromp. The picture came into the Crabbe collection by almost unbroken sequence from the studio of the artist. At half length, in the size of life, is represented a rugged man, with a handsome and powerful face, turned a little to the right. He rests his right hand in his girdle, and his left recedes behind him, as if supporting a staff or sword. His tawny hair falls upon his shoulders from under a flat cap of black velvet, and his expression is one of superb resolution and self-reliance. The color is profoundly rich and nobly harmonious, and the style is that of the master's grandest period.

Width, 33½ inches; height, 43½ inches.

LENBACH

(FRANZ VON)



The greatest portrait painter of modern Germany, and one of the greatest of the world, Franz Lenbach—the title von was conferred on him as a royal distinction—is the son of a poor stonemason, born at Schrobenhausen, in Upper Bavaria, on December 13th, 1836. His father intended that he should become a mason also, and he was sent to the Industrial School at Landshut to learn the trade. But he developed such a talent as a draughtsman that he was sent to the Polytechnic Academy at Augsburg, from which he went to Munich and commenced to earn his living as a journeyman for the wood and stone carver Sickinger. In 1856, after the death of his father had put him in possession of a little capital, he entered the Munich Academy to study painting, and later worked under Gräfele and Piloty, to the latter of whom he strongly adhered. His first works were genre subjects. In 1858 or 1859, after having been in Rome with the last-named master, he commenced to paint portraits. These attracted the attention of the great Munich collector,

Count von Schack, who assisted him by sending him to study in Italy and Spain. When he returned to Germany he was on a solid footing. His art is absolutely original, not at all German in spirit or imitative of other foreign schools. His portraits of Bismarck belong to history. There is a strong friendship between the Prince and his Court Painter, as he is called, and the old Chancellor has given him sittings when he has refused to see even his most intimate friends and important visitors. Lenbach's residence and studio are in Munich.

26 — *Karl Otto Prince von Bismarck Schönhausen.*

One of the numerous portraits of the Iron Chancellor which have been executed by his favorite portrait painter, and the leader of his art in Germany. It was painted in 1890, and exhibits the Prince at half length, seated. He wears the white uniform coat with yellow facings of the famous Magdeburg Cuirassiers, and from his left shoulder to his right hip crosses the broad yellow ribbon of the Black Eagle, to whose hip knot is attached the enamelled cross of the order. On his left breast sparkle and glow the emblems of the other Orders he has won, and his head is crowned with the cuirassier helmet, enriched with repoussage of its bronze. The figure is posed against a dark background, and the face is painted with care and finish, but without enfeebling smallness of detail. The figure is brushed in with great breadth and vigor. The color is rich and powerful, and the characterization most lifelike.

Signed at the left, and dated 1890.

Height, 48 inches ; width, 36 inches.

TROYON

(CONSTANTINE)



Troyon was born at Sèvres in 1810, and worked in the porcelain manufactory, as his father had done before him. Riocreux, the flower painter there, taught him to draw, and at twenty years Troyon was a student of landscape painting from nature, with some advice and encouragement from Roqueplan, whom he met on one of his sketching tours, and who became interested in him. It was as a landscape painter that Troyon made his *début* in the Salon of 1833, and in this walk he displayed a sentiment for light and color of the first order; but in 1847 he astonished the Salon, after a trip to Holland, where he had studied the old Dutch masters closely, with a cattle piece so splendid in spirit and so powerful in color and vivid realism, that his fame was established at a single stroke. In 1849 he was decorated with the Legion of Honor, and the augmentation in the prices and the popularity of his works made him rapidly rich. The great school of French cattle painting, whose foundation Bracassat had laid, Troyon built up.

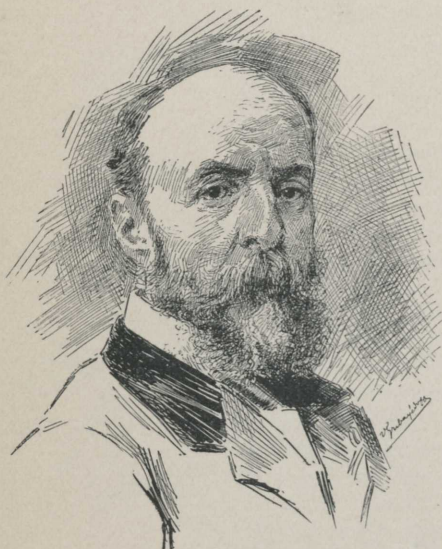
He gave life and soul to the brutes he painted. His oxen have the grand movement of nature, his cows ruminate the cud and watch you with their soft eyes, his sheep bleat an appeal out of the canvas, and the dog which guards the flock or travels at the heel of the poacher or the gamekeeper only needs to bark to be alive. Poetry saturates his art—the humble rustic poetry which becomes majestic through its very simplicity. Troyon's color, his appreciation of light and the ripeness and harmony of tone which characterize his pictures, were sustained to the last. He won medal after medal, at Salons and expositions, and enjoyed for nearly twenty years an uninterrupted course of honor and prosperity. Like Corot, he remained unmarried, content with his art and helpful of the younger talents whom his genius attracted to him, and upon whom he made an impression which one sees reflected still in French art. Sixty masterpieces from his brush graced the Salon between 1833 and 1865, in which latter year his splendid career passed into a splendid memory.

27 — *Cattle in Pasture.*

A magnificent example, of the ripest period of the artist. In a field in the foreground, which is crossed by a fence of rails, are a red, a white, and a black cow, and two boys, who are neglecting their watch of the cattle to engage in play. Outside the fence a cow is endeavoring to break a way into the field, and a dog, more vigilant than his little masters, is barking to frighten her away. The scene is in mid-summer or early autumn, with a golden glow of sunlight warming the landscape. The cattle are of magisterial execution, and the firm and powerful hand of the master reveals itself in every detail.

Signed at the left.

Length, 45 $\frac{3}{8}$ inches; height, 31 $\frac{3}{8}$ inches.



FROMENTIN

(EUGÈNE)

"It was accident which made Fromentin an artist. The son of a well-to-do provincial lawyer, born in 1820 at La Rochelle, he went, at nineteen years of age, to Paris to qualify himself to succeed his father. At twenty-three he received his diploma, but a fit of illness, during which he solaced his enforced leisure by gratifying his latent talent for drawing, turned him in the direction of art. He studied under Rémond and Cabat, and his earlier works show little of the feeling of those which rendered him illustrious. While he was making his first experiments as a student, Prosper Marilhat was creating a profound impression by his Oriental landscapes, and Fromentin, who in 1840 had visited Algeria for pleasure, found himself attracted to these subjects in which the gifted pupil of Roqueplan excelled. After his first exhibits in the Salon of 1847, Fromentin again visited Africa. In 1849 he commenced to exhibit Algerine pictures, and they won him a second-class medal. He improved on the model of Marilhat by making figures important

accessories of his landscapes, and was speedily recognized in France as the most sympathetic and poetical painter of Arab life. The deficiencies of his early schooling in art prevented him from becoming a strong draughtsman, but he amply atoned for this by his marvellous faculty of realizing character and action. He was a brilliant and glowing colorist, and possessed a delicate appreciation of the elegances of composition, while never losing sight of nature in artificiality of arrangement. His influence as the founder of a school of Oriental art was recognized by first-class medals in 1859 and 1868, and in the former year he received the Legion of Honor, being made an Officer ten years later. He was as brilliant a writer as a painter. His picturesque works on Arabian life are accepted as standards, and his volume on the old masters of Holland and Belgium is an authority in criticism. He also wrote a romance, and many stories and essays. One of the most cultivated and high-minded men of his time, he performed his double labors of the brush and pen with a singularly happy reciprocity of feeling, and his death, in 1876, left in the front rank of French art a vacancy which has never been filled. Followers and imitators he has had many, but among them no successor to him has arisen."

28 — *Fantasia.*

A troop of Arab horsemen, indulging in the noisy frolic which has been given the title of a "fantasia." They ride about furiously, filling the air with the clamor of their voices, shouting, yelling, shrieking, and discharging their guns, which they reload with incredible rapidity, in the air. The picture is conceived in an unusually bright scheme of color for the artist, being a harmony of burning tropical blues and greens, and the figures are rendered with the utmost animation, spirit, and character.

Signed at the right, and dated 1871.

Length, 42 $\frac{5}{8}$ inches; height, 27 $\frac{7}{8}$ inches.

ZIEM

(FELIX)



Ziem, in the earlier stages of his career, painted many fine pictures of French, Dutch, and Turkish scenery, but it was when he commenced to develop the mine of material in the Queen of the Adriatic that he struck the keynote of his vocation. A native of Beaune, in the Côte d'Or, he was graduated out of the art school of Dijon, and began his productiveness by records of his wanderings in southern France. He received his first Salon medal in 1851 for a picture of Dutch scenery, and was admitted into the Legion of Honor in 1857 for his views of the Golden Horn at Constantinople, and the Place of St. Mark at Venice. He has been an Officer of the Legion since 1878. His color, which is the strongest feature of his art, has the grand and mellow splendor of the greatest period of ancient art. He is a capable draughtsman, but not a strong one, as his early schooling was brief and incomplete; but in his Venetian views, painted from the heart in pigments of living fire, there glows and flashes all the harmonious magnificence of the South.

His sunsets flame with subtle melodies of color. His dawns over the lagoons and canals of the Adriatic have the palpitating blaze of jewels. Where Rico gives us the Venice of broad daylight, scintillant with real sunbeams and brilliant with wide and penetrating light, Ziem translates her mornings and her evenings into rhythmic notes of color, which bring up in the memory of the spectator scraps of the verses of De Musset, of the descriptions of Gautier, and of the romances of Venice's own history in its days of imperial and irresistible power.

29 — *Venetian Fête.*

A scene on the Grand Canal, with palaces and the Campanile in the background. The water is crowded with various craft, chief among which is a huge state barge under full sail and additionally propelled by oars. The vessel is gorgeously decorated, and is firing a salute. The picture is keyed up to the highest pitch of the artist's most audaciously brilliant color, and is in every sense a work of thoroughly representative character as an indication of his art, and of capital importance.

Signed at the right.

Length, 41¾ inches; height, 26½ inches.

FIRLE

(WALTER)



Born in Breslau in 1859. Walter Firlé was first intended for trade, but he abandoned it for the study of art at Munich, where he painted under Gabl and Löfftz. He also made tours to Venice and Holland for purposes of study, previous to setting up his home and studio in Munich. His genre pictures are held in high esteem in Germany, and examples of him are to be found in several of the most important public collections.

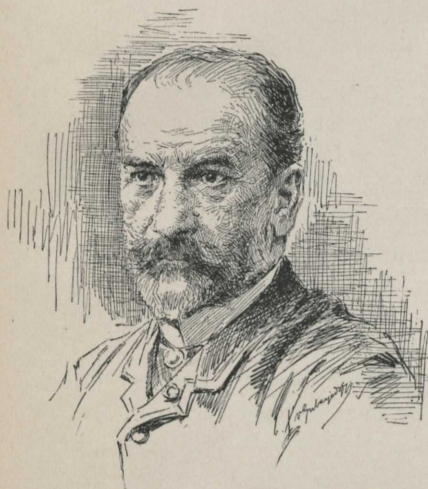
30 — *The Morning Hymn.*

Two young girls, in the uniform attire of a Dutch seminary or asylum for young women, are seen in the schoolroom of the institution. One is seated at the organ, with her music before her, and sings as she plays. The other stands behind her, singing to her accompaniment. The morning sky and some housetops show through a large window at the back. A simple and touching composition, admirable in expression.

Signed at the upper right, and dated 1889. Height, 41 inches ; width, 33½ inches.

BONNAT

(LÉON J. F.)



Léon Joseph Florentine Bonnat was born at Bayonne, 1833. Pupil of Frederick Madrazo of Madrid and of Cogniet at Paris. Medals Salon of 1861, 1863, 1867. Elected Member of the Legion of Honor, 1867. Awarded Medal of Honor, 1869. Made Officer of the Legion of Honor, 1874. Elected Member of the Institute of France, 1881. Knight of the Order of Leopold, 1881. Commander of the Legion of Honor, 1882. Studio in Paris.

31 — *Italian Girl.*

The seated figure of one of the artist's favorite Italian models, a pretty and sweet-faced child, who sits with her hands clasped. She wears the picturesque and colorful dress of her country, her attitude is unaffectedly graceful, and the execution of the picture is in the painter's broadest and strongest manner.

Signed at the left.

Length, 57¼ inches ; width, 41½ inches.

DESBOIS

(JULES)

32—Sculpture. “*Acis Changed into a Stream by Galatea.*”

(Exhibited in the Salon of 1887, and awarded first medal.)

The mythological story which M. Desbois, who is a pupil of M. Cavelier, has illustrated in his masterly work, one of the finest combinations of the ideal and the real in marble yet seen here, is as follows : Acis, a beautiful youth, was the son of Faunus and Simæthis. He was beloved by the nymph Galatea, daughter of Nereus and Doris. She in turn was loved by Polyphemus, the Sicilian Cyclop, son of Neptune (Poseidon) and the nymph Thoosa. Rejected by Galatea and jealous of Acis, Polyphemus crushed the latter with a huge rock. The blood of Acis, gushing forth from under the rock, was changed by Galatea into the river Acis, or Acinis, which has its source at the foot of Mount Ætna, hard by which in a cave lived Polyphemus. The river, whose modern name is Fiume-Freddo, springs forth from under a rock.

The French sculptor shows Acis lying with bent head on a rock, clasping with both hands a projection. The pose of the life-size figure is singularly graceful. From where the hands are placed on the rock, wavy lines on its face depict the blood, whose change into water is indicated by the jet which gushes forth below and spreads over the ground, on which are a few water-plants.

The left leg is extended at full length, while the right one is bent under it. The head, whose face, with open eyes and dilated nostrils, is very handsome, is crowned by long, wavy locks bound by a fillet. The modelling is strong, and the lines have a highly artistic directness and vigor. There is, if the expression may be pardoned, a great deal of “color” in the modelling. The back is superb. There is a remarkable union of breadth with detail in the work, which is particularly evident in the treatment of the hands and feet.

Height, 4 feet ; length, 5 feet ; depth, 2½ feet.

See Illustration. Frontispiece.

NOTE.—The above may be seen at the Art Room of the Lincoln Safe Deposit Company, Nos. 32-42 East Forty-second Street. Permits will be furnished by the Auctioneer or Managers.

33 — *Renaissance Jewel Casket.*

This matchless piece represents the highest order of Italian art in the carving of ivory at the most glorious period of the Renaissance. The side panels delineate the Battle of the Amazons. The lid is crowned by an exquisitely carved nude female figure, armed with bow and javelin, reclining at full length. The figured decoration is varied with floriated ornamentation, and the execution is throughout of an exquisite delicacy of touch. The casket stands on four winged feet. The carving has been relieved with enamel and gold. This casket was made to the order of Ferdinand and Isabella of Spain, and presented by them, by deputy, to Christopher Columbus, after his return from his third expedition, in chains, as the result of the cabals of his enemies. The indignation of the Spanish people at this infamous treatment of the great old navigator forced the king to disavow any connection with the shameful act, and the gift which this casket enclosed was made as a reënforcement of his disavowal. The casket contains, inlaid in ivory on the inside of the lid, the inscription :

PRINCIPES ELISABETH
CASTELLÆ REGINA ET
FERDINANDVS ARAGO-
NIÆ REX PER NOSTRVM
GVNDISALVVM A CORDV
BA TIBI CHRISTOPHORO
COLON HOC OFFERVNT
MVNVS NEAPOLI CON-
FECTVM ANNO + MDIII

From the Collection of Señor Francisco Guin de Gabalda, Barcelona, Spain.

THE AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,
Auctioneer.

